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Edition Schmidt N° 13.

Song Album.

15 Songs for
Soprano or Tenor

with Pianoforte Accompaniment

1. Nocturne.
2. Song from the Persian.
3. He loves me.
4. Allah gives Light in Darkness.
5. The Danza.
6. In bygone Days.
7. Sweet Wind that blows.
8. Lullaby.
9. Gay little Dandelion.
10. Request.
11. Thou art so like a Flower.
12. The Lament.
13. The Lily.
14. Serenade.
15. Before the Dawn.

by
G. W. Chadwick.

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BY ARLO BATES.

SET TO MUSIC BY

G.W. CHADWICK.

Sweetheart thy lips are touched with flame.
Sings the nightingale to the rose.
The rose leans over the pool
Love's like a summer rose.
As in waves without number.
Dear love when in thine arms.
Was I not thine.
In mead where roses bloom.
Sister fairest why art thou sighing.
O' let night speak of me.
I said to the wind of the south.

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I.

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Nocturne.

Words by
THOMAS BAILEY ALDRICH.

Music by
GEORGE W. CHADWICK.

Con moto.

p

Up to her chamber win - dow, A

slight wire trel - lis goes And up this Rom - eo's lad - der

pp

Clambers a bold white rose; I lounge in the i - lex sha - dows, I

pp

sempre lusingando

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A. P. S. & Co. 917

Edition Schmidt No. 13

PROPERTY OF CITY OF NEW YORK

see the la - dy lean Un - clasp - ing her silk - en gir - dle, The

pp cur - tain folds be - tween. She smiles on her white rose lov - er, She

pp *p*

reach - es out her hand. And helps him in at the

win - dow, I see it when I stand, To her

fp *appassionato e*

poco meno mosso

scar - let lips she holds him, And kis-ses him ma-ny a time. Ah

ff

me! 'twas he that won her. Be- cause he dared to

p *cresc.*

f *climb.* *ad lib.* *Tempo I.* Ah me!

f *ff*

a piacere Be- cause he dared to climb.

pp

II. Song from the Persian.

Words by
THOMAS BAILEY ALDRICH.

Music by
GEORGE W. CHADWICK.

Andante con sentimento.

ppp sempre sotto voce e sostenuto

O sad are they who know not

love But far from pas-sions tears and smiles Drift

down a moon-less sea Be-yond the silve-ry coasts of fair-y-

Isles. And sad-der they whose long-ing lips.

— kiss empty air and never touch — The dear warm mouth of those they

love — Wait - ing, wait - ing, suffering much — But

clear as am-ber, fine as musk — Is life to those who pil-grim-

wise — Move hand in hand — From dawn to dusk — Each morning

near-er Pa-ra - dise. O not for them shall an - gels pray

f *dim.*

— They stand in ev - er - last - ing light — They walk in

p

Allah's smile by day — And nes-tle in his heart by night. —

pp

To Mr. Edward Bowditch, Albany.

HE LOVES ME.

Words by Newton Mac Intosh.

Allegretto grazioso.

G. W. Chadwick, Op. 14, No. 2.

O - ver and o - ver with ceaseless

p

mo - tion..... The waves come rol - ling o - ver the o - cean,

pp

Then break on the sand.....

Waves, bright waves, can you nev - er dis -

pp

cov - er What has be - come of my ab - sent lov - er

So far from land,..... So far from land,.....

p Ev - er and ev - er the ships are pas - sing,..... But

on - ly the ship I love is mis - sing,..... My true love at

pp

see..... Ah! no mat - ter what skies are a -

pp

bove him. He on - ly knows how tru - ly I love him

And he loves me..... And he loves

pp

me.....

pp

ALLAH.

Poem by H. W. Longfellow.

G. W. CHADWICK.

Serioso.

Al - lah gives light in dark-ness, Al - lah gives rest in pain,

p

This system contains the first line of music. The vocal melody is in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are 'Al - lah gives light in dark-ness, Al - lah gives rest in pain,'. The piano part begins with a piano (*p*) dynamic and features chords and some triplet figures.

Cheeks that are white with weep - ing Al - - lah paints red a - gain.

dim.

dim.

This system contains the second line of music. The vocal melody continues with a *dim.* (diminuendo) marking. The piano accompaniment also has a *dim.* marking. The lyrics are 'Cheeks that are white with weep - ing Al - - lah paints red a - gain.'. The piano part includes triplet figures in the right hand.

The flowers and the blossoms with - er, Years van-ish with fly - ing feet,

f

dim.

This system contains the third line of music. The vocal melody begins with a *f* (forte) dynamic. The piano accompaniment also starts with a *f* dynamic. The lyrics are 'The flowers and the blossoms with - er, Years van-ish with fly - ing feet,'. The piano part features prominent triplet figures in both hands.

But my heart will live on for - ev - er, That here in sad-ness beat.

f *dim.* *pp*

Glad - ly to Al-lahs dwel - ling

p *f* *pp* *m.s.*

Yon - der would I take flight, There will the darkness van - ish,

pp

There will my eyes have light.

rit. *ril.*

To Mr. Jules Jordan, Providence.

THE DANZA.

Poem by Arlo Bates.

Allegretto grazioso.

G. W. Chadwick, Op. 14. No. 1.

p If you

nev - er have danced..... The Dan - za..... with its

simili

won - drous rhyth-mic twirl..... While close..... to your

bo - som pant - ed Some dark - - eyed

pp

cre - - - ole girl. Or dance - - ing, ..

f

..... you know naught

f

..... By I - nez I was taught

p a piacere

f

p colla voce

a tempo

grazioso

'Tis a dance with the strangest pauses.....

p *contando*

..... It moves as the breezes blow..... And her

lips.....were like pomegranate blossoms..... And her teeth were

pp

white as snow..... And her teeth were white.....as

cresc.

snow... Of beau - ty... I knew naught...

f

By... I - nev - I was taught...

pp

sf

f

pp

rall. e dim.

pp *sotto voce* *dolcissimo sempre*

In the gar - den... splashed the fount - ain...

a tempo *dolcissimo sempre*

..... Where the palm - trees hid... the moon.....

Who well had the Dan - za

trod - den... A kiss might crave... as boon...

Of lov - ing I knew naught...

pp

sf

First system of musical notation. The vocal line (treble clef) has lyrics "Of ... lov - ing...". The piano accompaniment (grand staff) features dynamic markings *sf*, *p*, and *f*. The piano part includes triplets and slurs.

Second system of musical notation. The vocal line (treble clef) has lyrics "... I knew naught... By". The piano accompaniment (grand staff) continues with complex rhythmic patterns and slurs.

Third system of musical notation. The vocal line (treble clef) has lyrics "I - - - nez I was taught.....". The piano accompaniment (grand staff) includes the marking *animato* and dynamic marking *f*. It features slurs and triplet markings.

Fourth system of musical notation. The piano accompaniment (grand staff) includes markings *L.H.* and *R.H.* indicating the left and right hands. The system concludes with a double bar line.

To Mrs. Lizzie Barton Hall, Leavenworth.

IN BYGONE DAYS.

Words by John Leslie Breck.

G. W. Chadwick, Op. 14, No. 3.

Andantino.

p In by - gone

days I wrote with zeal - ous care A passing fan - cy sweet by visions

cresc.

wrought, 'twas of a maid - en pure and wondrous fair,.... 'twas but a

thought,..... 'twas but a thought..... In aft-er

pp *p*

pp *f dim.* *p*

days when Fort-une chang-ing true..... This beauteous maid - en I beheld un -

sought I loved her well and thought she loved me too,..... 'twas but a

mf *pp* *largamente* *p*

thought,.... 'twas but a thought.....

ad lib. *pp*

Ad. *

To Mrs. Olivia Bowditch, Boston.

SWEET WIND THAT BLOWS.

Words by Oscar Leighton.

G. W. Chadwick, Op. 14. No. 5.

p

Sweet wind that blows o'er sun - ny
 Rip - ples her hair like waves that
 Her sweet breast shames the sea - ter'd

p

Isles..... The..... soft - - - ness of the
 sweep..... A - - - hout this pleas - ant
 spray,..... Soft..... kissed by ear - ly

sea, Blow thou a - cross..... these mov - ing
 shore, Her eyes are blu - - - er than the
 light. I dream she is..... the dawn of

miles, News of my love to
deep Round rock - y Ap - - - - ple
day That lifts me out of

f

p

me, News of my love to
dore, Round rock - y Ap - - - - ple
night, That lifts me out of

f

p

me.
dore.
night.

mf dim.

To Mrs. Agnes Dana Dyer, Lawrence.

LULLABY.

Allegretto.

G. W. Chadwick, Op. 44. No. 6.

p

Lull-a-by ba-by,

Lull-a-by ba-by must sleep.....

Now when the
No cause for

day-light dies Closed be the lit-tle eyes. Rest till the sun a-rise.
anx-ious fears, Not yet for thee the years When life must have its tears.

Sleep, ba - by, sleep..... Peace - ful shall rest thy head,
 Sleep, ba - by, sleep..... Forms that we can not see,

Noise - less shall be the tread Round our dear dar - ling's bed.
 Lov - ing are watch - ing thee Thus may it ev - er be.

Lull - a - by ba - by, Lull - a - by ba - by must sleep,.....

pp

..... must sleep.....

Lull - a - by ba - by, Lull - a - by ba - by, Lull - - -

pp

- a - by.....

pp

GAY LITTLE DANDELION.

Allegretto con grazia.

G.W. Chadwick, Op. 41. No 2.

The piano introduction is in 2/4 time, key of B-flat major. It begins with a treble staff containing four measures of whole rests. The bass staff starts with a piano (*p*) dynamic. The melody in the bass staff consists of eighth and quarter notes, with a crescendo (*cresc.*) marking over the third measure. The piece concludes with a final chord in the bass staff.

The first system of the song features a vocal melody in the treble staff and piano accompaniment in the bass staff. The vocal line begins with a piano (*p*) dynamic and includes the lyrics: "Gay lit - tle dan - de - li - on light up the meads". The piano accompaniment consists of chords and moving lines in the bass staff.

The second system continues the song with the vocal melody in the treble staff and piano accompaniment in the bass staff. The vocal line includes the lyrics: "Swings on her slend - er foot, tel - leth her beads,". The piano accompaniment continues with chords and moving lines in the bass staff.

Lists to the Rob-in's note poured from a - bove,

f allargando
Wise lit-tle dan-de-li-on ask not for love.
poco più lento

pp
Pale lit-tle dan-de-li-on in her white shroud

Near-eth the An-gel breeze call from the clouds

p

Ti - ny plumes flut - ter - ing — make no de - lay,

p

Lit - tle wing - ed dan - de - li - on soar - eth a - way,

rit.

Lit - tle wing - ed dan - de - li - on

pp *lento*

soar - - -

pp *a piacere*

eth a - way. —

a tempo

To Mrs. F.A. Brower.

"REQUEST."

G. W. Chadwick, Op. 11. No. 1.

Allegretto semplice.

p

pp

p

Is my lo - ver on the sea Sail - ing east or

sail - ing west, Might - y o - cean, gen - tle be,

Rock him in - to rest, Might - y o - cean,

gen - tle be, Rock him in - to rest. Let no an - gry

wind a - rise Nor a wave with white - ned crest,

dolce
All be gen - tle as his eyes When he is ca - ressed,

pp ritard.

when he is ca - ressed.

colla voce

pp

slargando

cresc.

molto

p

Bear him as the breeze a - bove Bears the bird un - to his nest,

p

p

There un - to his home of love And there bid him rest,

p

pp

ad lib.

And there bid him rest, _____

colla voce *p* *ritard.*

pp And there bid him rest, _____ *pp* And there bid him

a tempo

rest.
(Barry Cornwall.)

To Mr. H.W. Dunham.

THOU ART SO LIKE A FLOWER.

Du bist wie eine Blume.

G.W. Chadwick, Op. 41. No 3.

Dolce semplice.

p
Thou
Du

p

art. so like a flow - er, So pure, and fair, and kind: I
bist wie ei - ne Blu - me, So schön, so hold, so rein; Ich

p

gaze on thee, and sor - row Then in my heart I
schau' dich an und Weh - muth schleicht mir in's Herz hin -

find. _____ It seems as though I must lay _____ then My
 ein. _____ Mir ist, als ob ich die Hän - - de auf's

cresc.

cresc.

hand up - on thy brow. Praying that God may pre -
 Haupt dir le - gen sollt; be-tend, dass Gott dich er -

cresc.

allargando serve thee, As pure _____ and
 hal - - te, So schön _____ so

p

f *p* *cantabile*

fair _____ as now. (Heine)
 rein _____ so hold.

pp *pp* *pp*

THE LAMENT.

Egyptian Song from Ben Hur.

Poem by Lew Wallace.

G. W. CHADWICK.

Moderato con moto.

sost.

The first system of the musical score. It features a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 9/8. The vocal line begins with a whole rest, followed by a half note G4, and then a whole rest. The piano accompaniment starts with a piano (*p*) dynamic, featuring chords and moving lines in both hands. A fermata is placed over the first measure of the piano accompaniment. The system concludes with a whole rest in the vocal line and a fermata in the piano accompaniment.

The second system of the musical score. The vocal line continues with the lyrics "sigh as I sing for the stor-y land A - cross the Syr-i - an". The piano accompaniment continues with chords and moving lines, marked with a piano (*p*) dynamic. The system concludes with a fermata in the piano accompaniment.

The third system of the musical score. The vocal line continues with the lyrics "sea. The o - dor - ous winds from the musk - y sand Were". The piano accompaniment continues with chords and moving lines, marked with a piano (*p*) dynamic. The system concludes with a fermata in the piano accompaniment.

breaths of life to me. They play *espress.* with the plumes of the

p

whisp'r - ing palm For me, a - las, no more. No

more does the Nile in the moon-lit calm Moan past the Mem-phi-an

pp

shore.

f *dim.*

Ni - - lus! thou God _____ of my faint - ing soul, In

dreams _____ thou com - - est to me, _____ And

dream - - ing I play _____ with the lo - tus bowl, _____ And

sing _____ sad songs _____ to thee, _____ And

pp sotto voce

hear from a-far the Mem - no - ni - an strain And calls from dear Sim -

pp sostenuto

allargando

bel, And wake to a pas - sion of grief and pain That

e'er I said Fare - well, That e'er I

sempre cresc.

said Fare - well.

THE LILY.

From the Italian of A. Salvini by T. R. Sullivan.

G. W. CHADWICK.

Poco Allegretto.

p

Far up the steep a lil - y grows Pale as thy spot-less

p

Ed. *

cresc.

beau - ty shows To pluck it from its ram - part gray

cresc.

— Were but to fling my life a-way.

f

pp sotto voce

Yet would I in that per - il prove _____ Not all un - wor - thy

pp

cresc.

of thy love _____ I ask no more, _____ but from on

cresc.

f. allargando assai

high _____ To win and wear thee

pp

f *pp* *pp*

a piacere

pp

and to die. _____

ritardando

SERENADE.

G.W. Chadwick,
Op. 8. No. 2.

Andante tranquillo.

pp dolce

sostenuto assai

While stars a bove thee glow And the red moon sinks
Weird - ly the night - bird sings sail - ing on si - lent

low wings in - to the dusk - y sea,
ov - er the dew - y lea,

p

A. P. S. 504

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Edition Schmidt No. 13

f In - to the dusk - y sea, Night vi - sions Come and
 O - ver the dew - y lea, Her note a rup - ture

pp

f go - brings Dear - est in dreaming so, Dream'st thou who lov - eth
 Sweet - est with heavenly things, Dream'st thou who lov - eth

cresc.

thee. Dream'st thou who lov - eth thee, Dear - est in dream-ing
 thee. Dream'st thou who lov - eth thee, Sweet - est with heav-en-ly

f

so - things, Dream'st thou who lov - - - - eth thee.

pp

pp
Deep long - ing fills his

breast knows he no sleep nor rest sev - ered us

p
now from thee. sev - ered us now from

thee. Fair - est one loved the best.

p

were the sweet truth con - fessed. Dream'st thou who lov - eth

thee Dream'st thou who lov - - eth thee.....

Were the sweet truth con - fessed. Dream'st thou who lov - - -

- - eth thee. (Ario Bates.)

BEFORE THE DAWN.

G. W. Chadwick,

Op. 8 No. 3.

Andante con tenerezza.

sotto voce

The first system of the musical score. It features a vocal line and a piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The vocal line begins with a rest, followed by the lyrics "In the" with a *pp* dynamic marking. The piano accompaniment starts with a *p* dynamic marking and includes arpeggiated chords and moving lines in both hands.

The second system of the musical score. The vocal line continues with the lyrics "lush of the morn be - fore the sun I wa - ken to". The piano accompaniment features a *cresc.* (crescendo) marking. The melody in the vocal line is accompanied by a steady piano accompaniment.

The third system of the musical score. The vocal line continues with the lyrics "think of thee..... And all the sweet". The piano accompaniment continues with a similar texture, supporting the vocal melody.

A. P. S. 505

day Thus he - gun as hal - lowed

seems to be..... In the ho - - - ly re -

pose..... the..... morn - - - ing

star with..... tremb - - - ling a -

poco a poco più animato e cresc.

waits..... the sun..... And

thus my heart..... if near or

far..... a - waits..... thee sweet - - est

one..... a - - waits thee

sweet - est one..... In a

pp

gold - - en ces - - ta - cy..... of

p

bliss the fair morn - - ing star will

And.

appassionato e animato

die..... But I im -

p

mus - tal by thy kiss

sempre poco a poco più animato

This system features a vocal line with lyrics and a piano accompaniment. The piano part consists of dense, rhythmic chords in the right hand and a more active bass line in the left hand. The tempo/mood instruction *sempre poco a poco più animato* is written below the piano part.

live but when thou art nigh.....

dim.

The piano accompaniment continues with dense chords. A *dim.* (diminuendo) marking is placed over the piano part in the second measure of this system.

molto cresc.

..... But I in - mor - tal

p *molto cresc.*

This system includes a *p* (piano) dynamic marking at the start of the piano part and a *molto cresc.* (molto crescendo) marking over the piano part in the second measure. A fermata is placed over the vocal note 'tal'.

by thy kiss live but when

The piano accompaniment continues with dense chords. The system concludes with the vocal line.

thou art night.

f *a tempo*

f *a tempo* *ff*

p dolce

dim. *p*

live but when thou art night.

animato

..... (Arie Batez.)

sfp

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